SERIES II.

2 and 3 Parts Staff Notation

Traditional Irish Airs

Selected from the Irish and Anglo-Irish Song books by

Rev. P. A. Walsh, C.M.

Pianoforte Accompaniments by

Annie W. Patterson, Mus.doc.



Part 1

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SERIES II.

Traditional Irish Airs

Selected from

"ceól ár sínsear," "ár sceól féinis," "síd-ceól,"
AND "SONGS OF THE GAEL"

As Collected and Edited by

THE REVEREND P. A. WALSH, C.M.

WORDS IN IRISH—AIRS IN STAFF NOTATION

Arranged for Two and Three Vocal Parts
with Pianoforte Accompaniments

BY

ANNIE W. PATTERSON, B.A., Mus.Doc.

PART I.

Price, Two Shillings and Sixpence

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FOREWORD

The First Series, which contained a selection of fifty airs, selected from my various books of old Irish airs, has been so favourably received by the public, that I was encouraged to select for publication in Staff Notation a further batch of airs which I here give to the public, and which number fifty-two. The work of harmonising and writing piano accompaniment has been entrusted to the same distinguished musician who did the First Series—Dr. Annie W. Patterson, B.A., Mus.Doc.

As in the First Series, so in this Second Series, the arrangements are in two and three parts. In the cases where three-part harmony is found, a skilful teacher may have the harmony sung as a two-part chorus, if this should suit the exigencies of the pupils. Only, in the case of two-part singing, a certain harmonic knowledge will be useful to the teacher, so as to make good "endings" (as full as possible), and also to choose intervals of third and sixth in preference to the more empty-sounding fifth or fourth. With the piano accompaniment the full harmony is filled in.

I think it well to embody in this Series the highly serviceable notes which Dr. Patterson kindly furnished me with for the First Series.

The reference to the pagination of "Ceol ár Sinsear," wherever found, is a reference to the revised and improved edition which was published in 1923.

The piano accompaniment in some of these airs will be found useful for teachers whose schools will use the school-cards which I am publishing. Each card will have one song in three-part harmony with three verses under the music.

An tAthair Padruig Breathnach.

17th March, 1925.

N.B.—No words are printed under the "Endings." The words to be sung are the same which are sung for the bar or bars immediately preceding the D.C., and will be different, of course, in the several verses.

The grace note (Appogiatura) where introduced in the vocal parts, if used, should be interpreted in the "traditional" manner of the rural singer, rather than in its classical sense.

NOTES ON THE MUSICAL ARRANGEMENTS OF REVD. FATHER WALSH'S GAELIC SONGS

Regarding the musical arrangements of the above, every effort has been made to render them as widely acceptable to Schools and Music Students as possible. First, the airs have been translated from the Tonic Sol-fa to the Staff Notation, following the Revd. Editor's indication as closely as possible. Then, the tunes have been vocally harmonised in two and three parts, the latter invariably when the compass permitted it, so as to enable them to be sung by two to three treble voices. In cases where the school-class does not easily permit a division into first and second trebles and altos (contraltos), an experienced teacher will be able to choose which of the parts written on the second line may best be taken by young singers possessing the lower range.

In all cases it is advisable, when possible, to use the pianoforte accompaniment, in order to secure a complete harmonic effect. This accompaniment has been written simply, yet with the greatest care, so as to secure an adequate support for the voices, and yet avoid, almost wholly, the doubling of the melody in unison on a tempered instrument. This should aid intelligent singers in getting *just intonation*; a most important factor in the correct interpretation of Irish folk-music. Should it be preferable to sing any one number as a solo, the piano part again will be found so designed as to give all the needful accompaniment, and thus furnish means for musicianly solo vocalism.

So as to economise space, Repeats are often used, generally with varied cadences, marked respectively 1_o, 2_o (signifying *primo*, or *secundo tempo*). It will be seen also, so as to preserve uniformity, that Italian rates of speed and marks of expression are used throughout, as these are universally recognised in musical notation. These Expression Marks should be most scrupulously observed, and attempts made to obtain graduated light and shade of tone, coupled with accurate vocal production. These points can only be properly attended to under the tuition of a skilled vocal teacher. As but one verse of each song is printed in Gaelic, the letters *D.C.* (*da capo*, i.e. from the beginning) refer to the rendering of two or more verses (these being available for the student in Father Walsh's Tonic Sol-fa volumes, published by Messrs. Browne & Nolan, Ltd.).

One or more bars, as an "Ending," are also appended, so as to give a finished conclusion to the whole. When finishing the song this "Ending" may, at the discretion of the performer, be substituted for the bar or bars immediately preceding *D.C.* Finally, it should be noted that the marks of expression attached to the upper vocal stave (1st treble) are intended also to apply to the parts for the second trebles, pauses alone being indicated on the lower of the vocal staves, as these should be most diligently observed and held, generally for three beats of one of any given bar. Attention to all indications of speed and expression will greatly add to the beauty and appeal of these exquisite native melodies, and both singers and teachers are earnestly advised to give such "Expression" the fullest and most careful practice.

eitne ní peadair,

Ollam Ceóil.

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PART I

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An Gleanntan Araisin Aoibinn.

Moderato.

Treble Voices.

Piano.

Mo ṡlán a ċuiṗ-im óm ċṗoiḋe leaṫ, A

mf

mf

mf

Ped.

cresc.

cresc.

Ped.

bái - le ċaṗ tuinn le cóiṗ—— So gleann - tán A - ṗai - ġlin aoi - binn, Maṗa

f

cresc.

ṡcaiṗ-ṫaṗ an ṗíon 'ṡ an ḃeóiṗ;— buó binn-e liom ġlóṗ na nġaḋaṗ ann Saċmaiḋean boġ aoi-binn

f

cresc.

Ped.

Ped.

dim.e rall.

ċeóċ,— Ná'n ṫé úḋ a maiṗ-ḃ na míl - ṫe le ḋaṗ-ṫaiḃ a'ṡ ḋṗaoiḋeaċt a ċeóil.—

rall.

colla voce

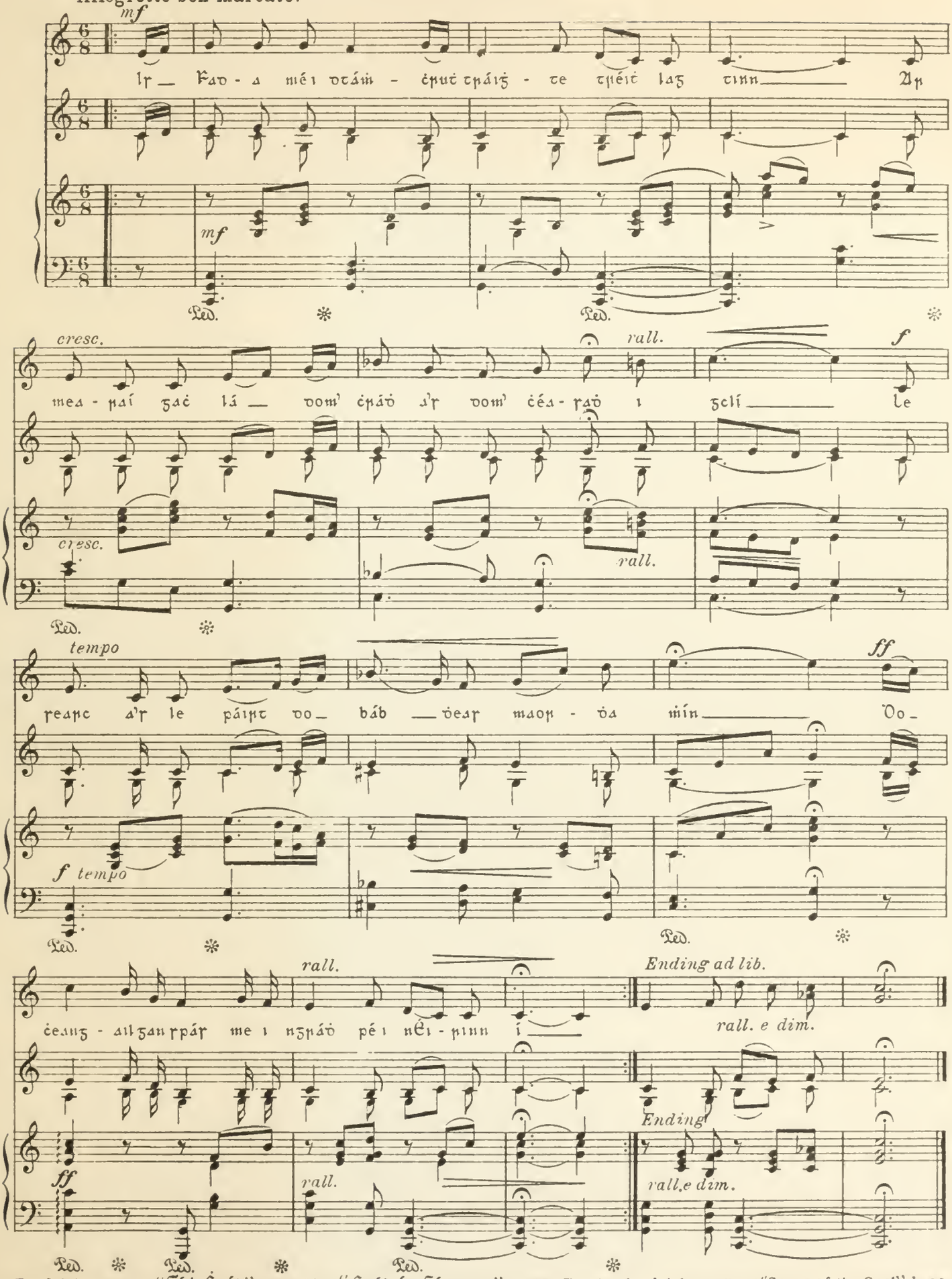
mp

Ped.

For Irish song see "Ṡíḋ-Ċeól" pp. 2 and 10. For Anglo-Irish song see "Songs of the Gael" III. 68
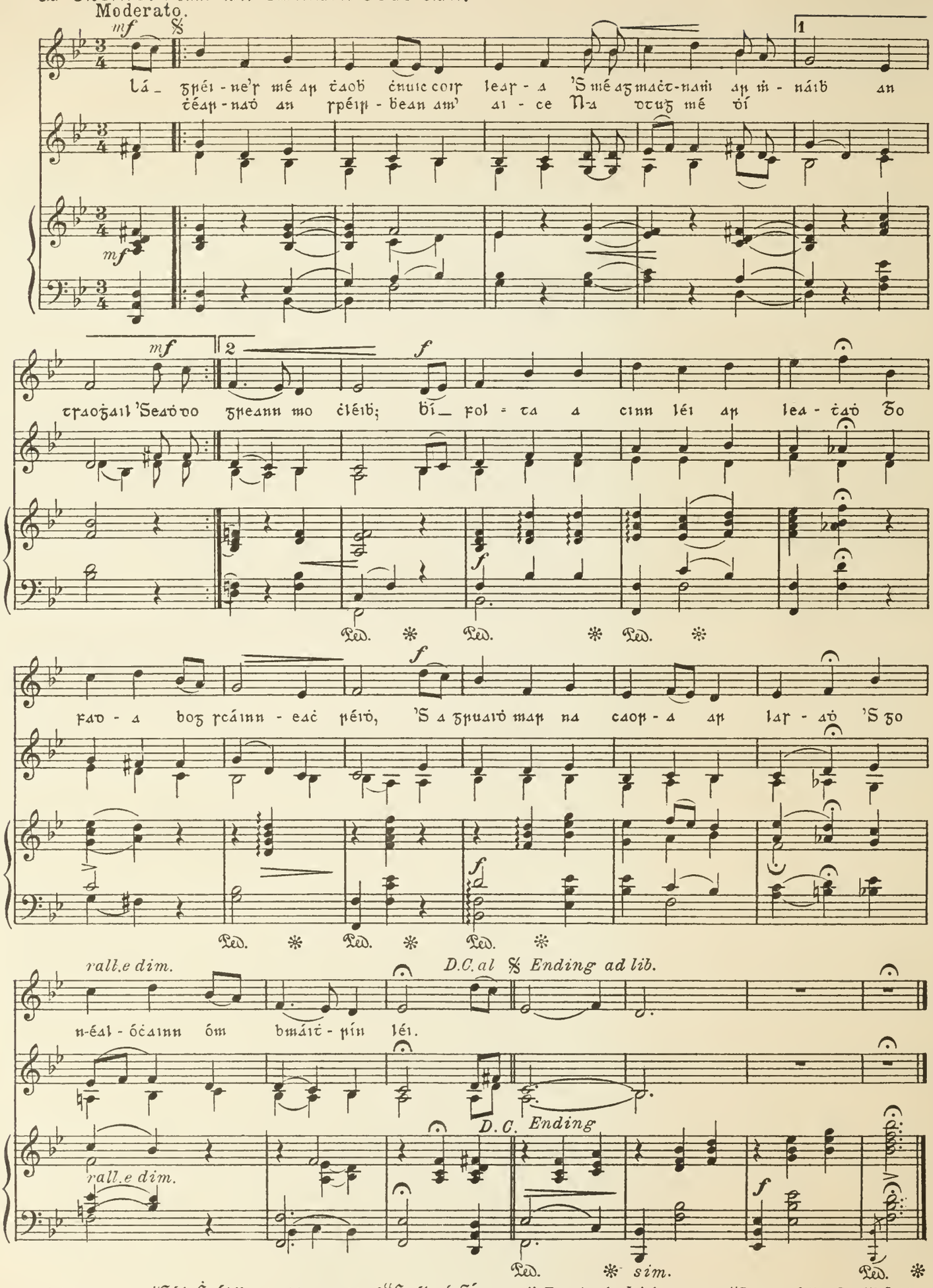
Pé 'néirinn í. Fonn: "An Cailín Deas Ruadh."

Allegretto ben marcato.



For Irish song see "Sid-Ceól" p.6. Also "Ceól ár Sínsear," p.165. For Anglo-Irish song see "Songs of the Gael," I. 20

3 Lá Gréine. Fonn: "An Samain Seal Bán."



For Irish song see "Síó-Ceól" p.8. Also p.133 of "Ceól ar Sinsear." For Anglo-Irish song see "Songs of the Gael," I.86.

Beannacht 's buaidh Dé.

mf Lentemente.

Bean-nacht 's buaidh Dé go buan éad - tach gu ruimleat, A Éamoinn a chroidhe gil le himtinn a b'fearr; Do

mf

Ped. * Ped. * Ped. * *sim.*

cresc. *rit.*

fear-rainn oi-fig Dé — de lae - cib a's oid-che, Ag éag-cur na mbruighn-tha's ag oi - bint an áir.

cresc. *rit.*

f *tempo*

'Sa Sgibirin tar héir is daol - mar na daoi - ne, I bp'róirte Tulaigeacht-tha's don péim rin go Craoi-tach glair, Ag

tempo *f*

Ped. * Ped. * *sim.*

rit. *Ending*

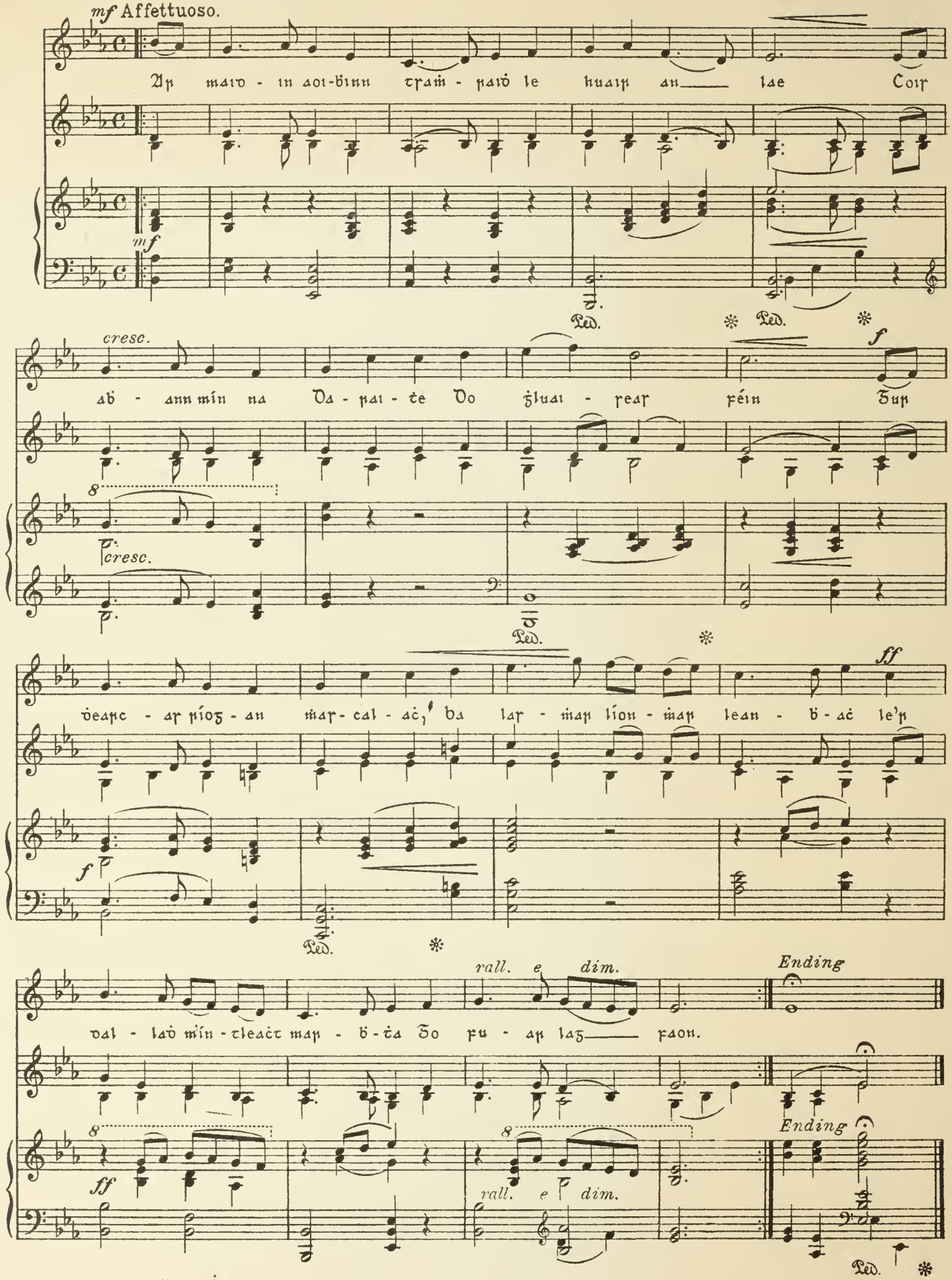
ril - eadh tuile géar - fhoi-tha déa - na gan dírceadh le léan beit ad' oi - bint ón dtír reo gobrát.

Ending *rit.*

Ped. * Ped. *

For Irish song see "Síd-Ceól" p. 14
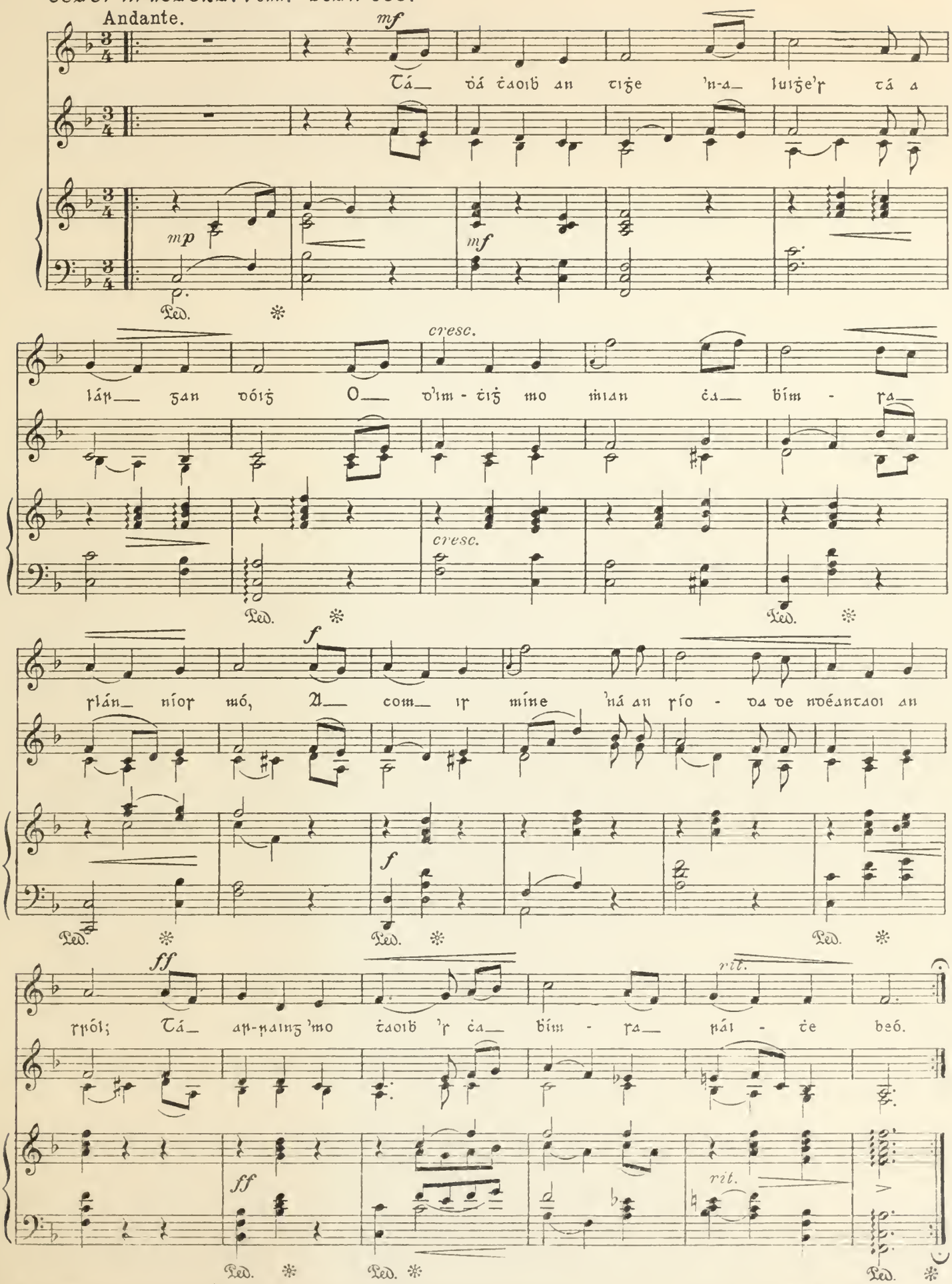
MAIDIN AOIBINN TSAMRAIDH.



For Irish song see "Sidh-Ceól" p.16. For Anglo-Irish song see "Songs of the Gael" I. p.234.

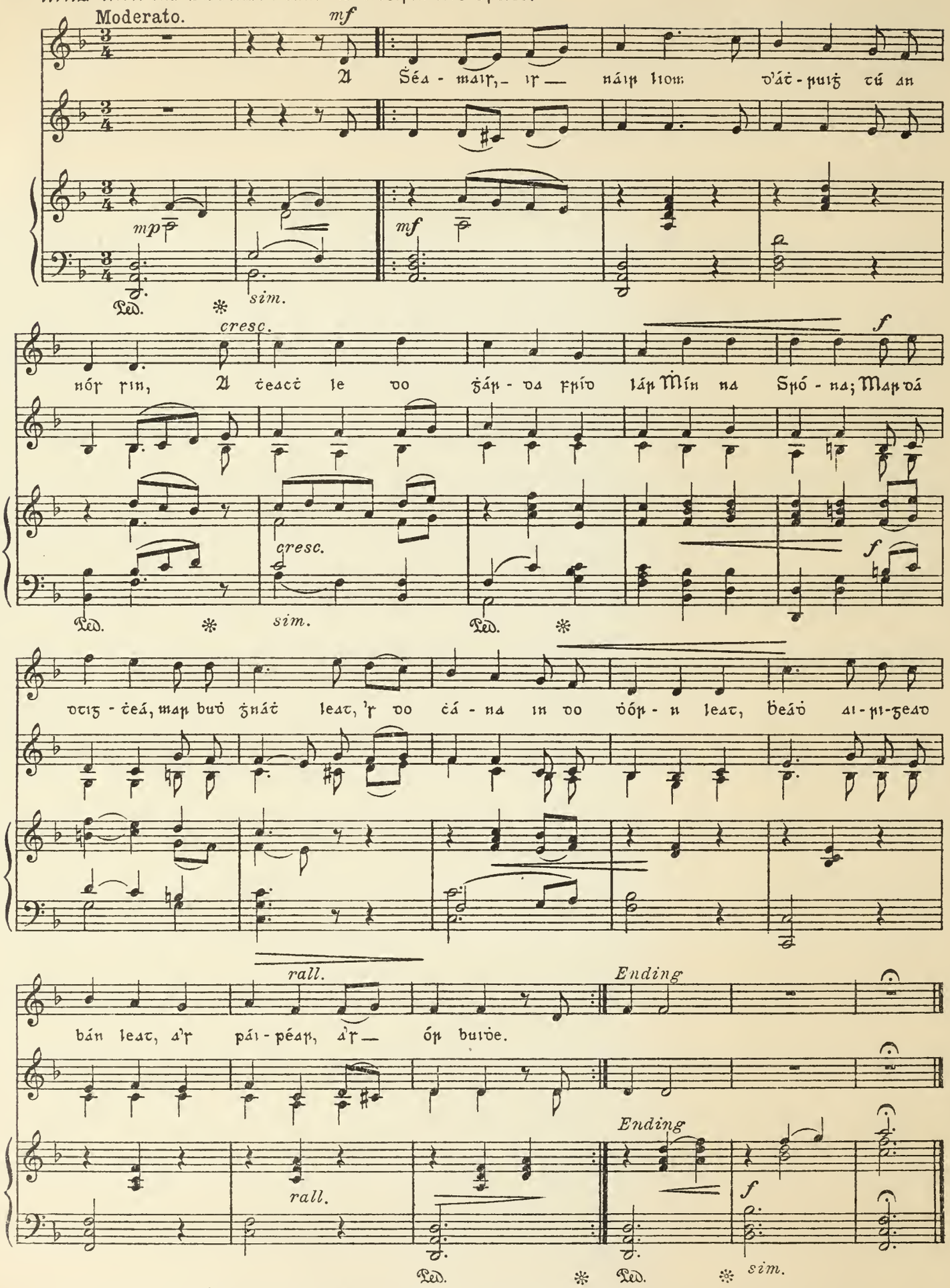
CEATI NI hEATRA. Fonn: "SLÁN BÉO."

Andante.



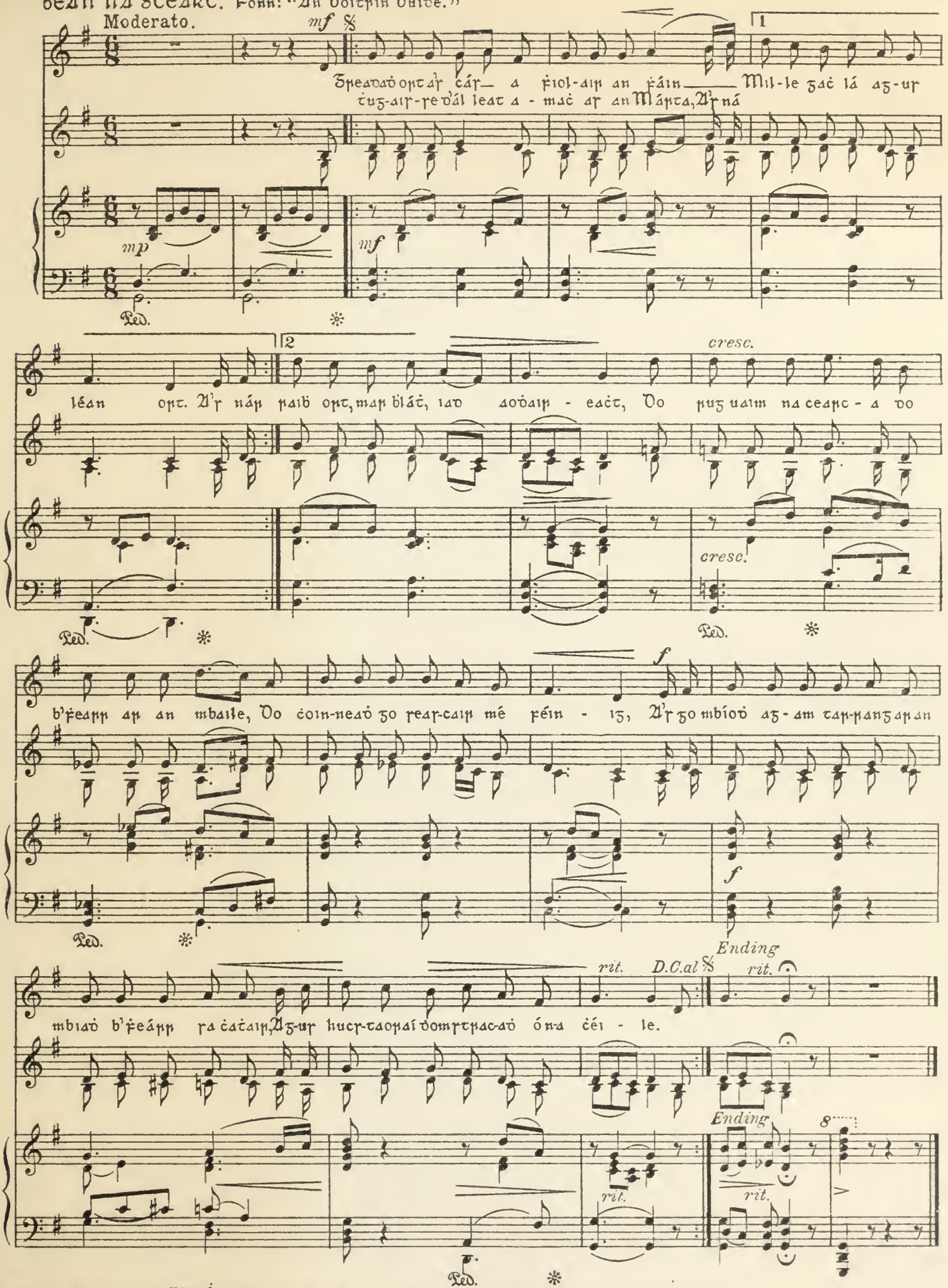
For Irish song see "Síd Ceól" pp. 20 and 100. For Anglo-Irish songs see "Songs of the Gael" I. 353 and III. 170.

mná mín na sróna. Fonn: "A Stóirín Mo Ċroiḋe."



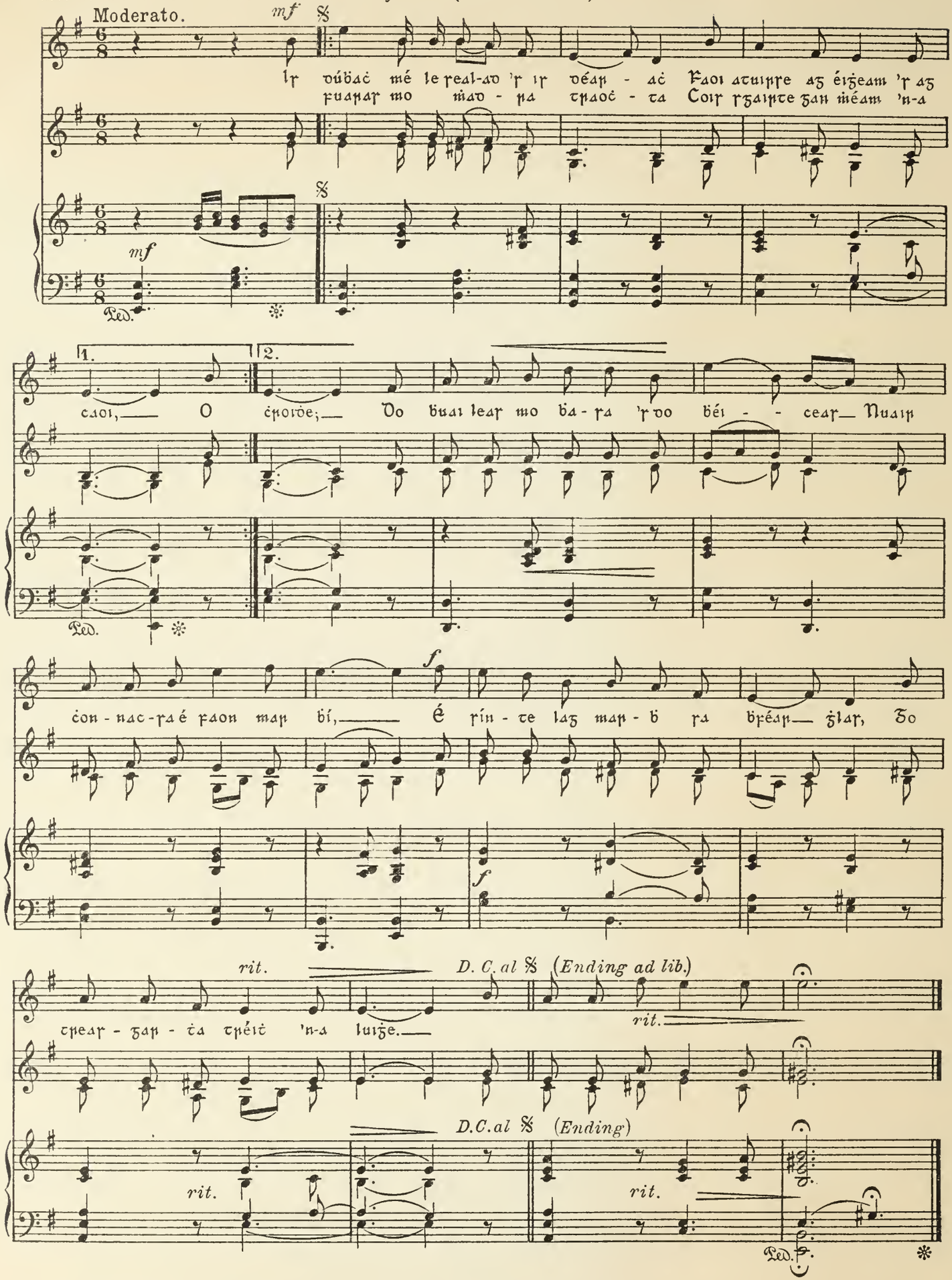
For Irish song see "Síḋ-Ċeól" pp 22 and 64. For Anglo-Irish songs see "Songs of the Gael" I. 375 and III. 120.

bean na sceirc. Fonn: "An bóithrín buidhe."
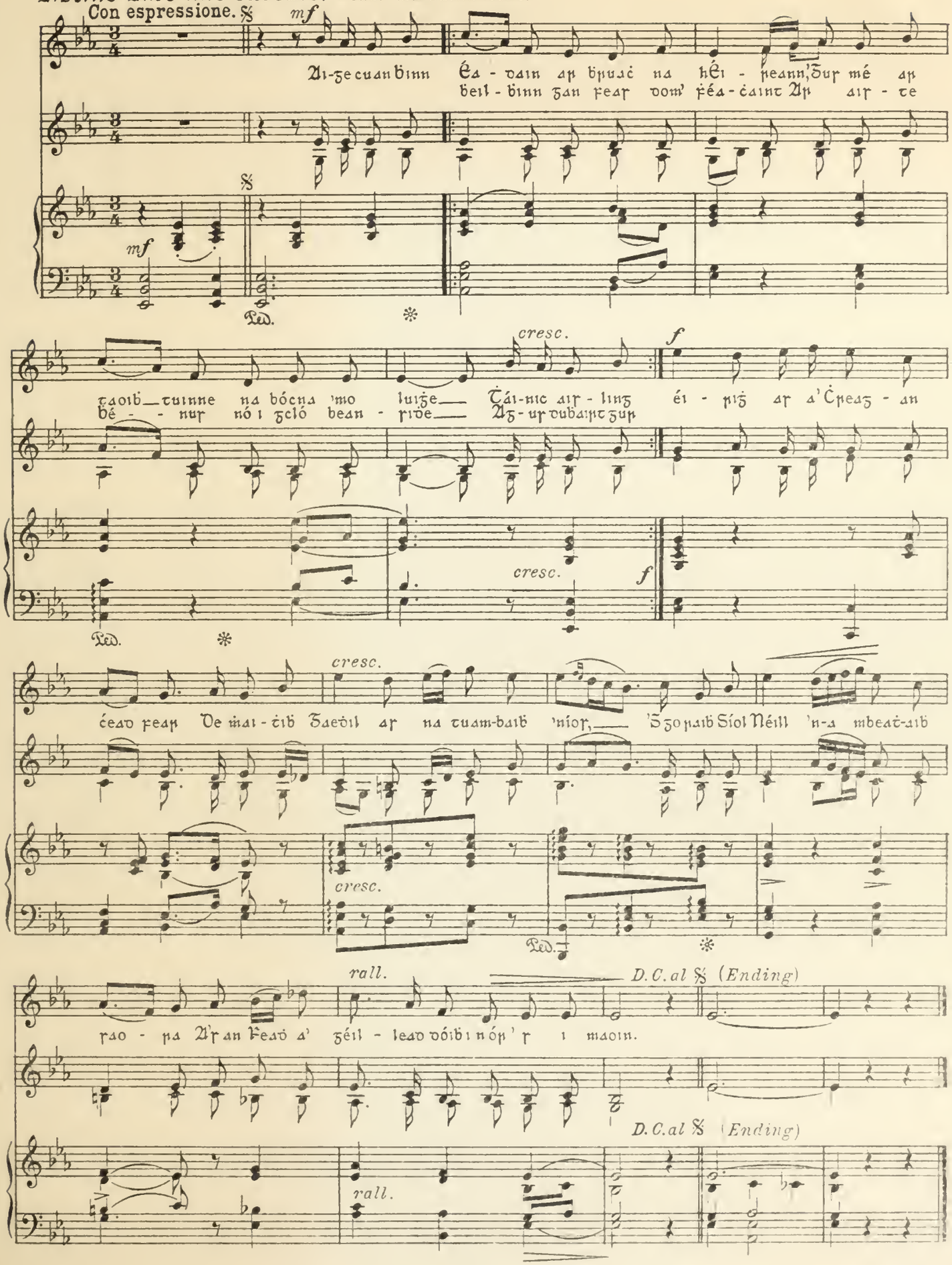


For Irish song see "Síó-Ceól" p. 24. For Anglo-Irish song see "Songs of the Gael" II. 236.

AN MAORAÓ. Fonn: "The Maid of Garryowen." (Forde Collection)



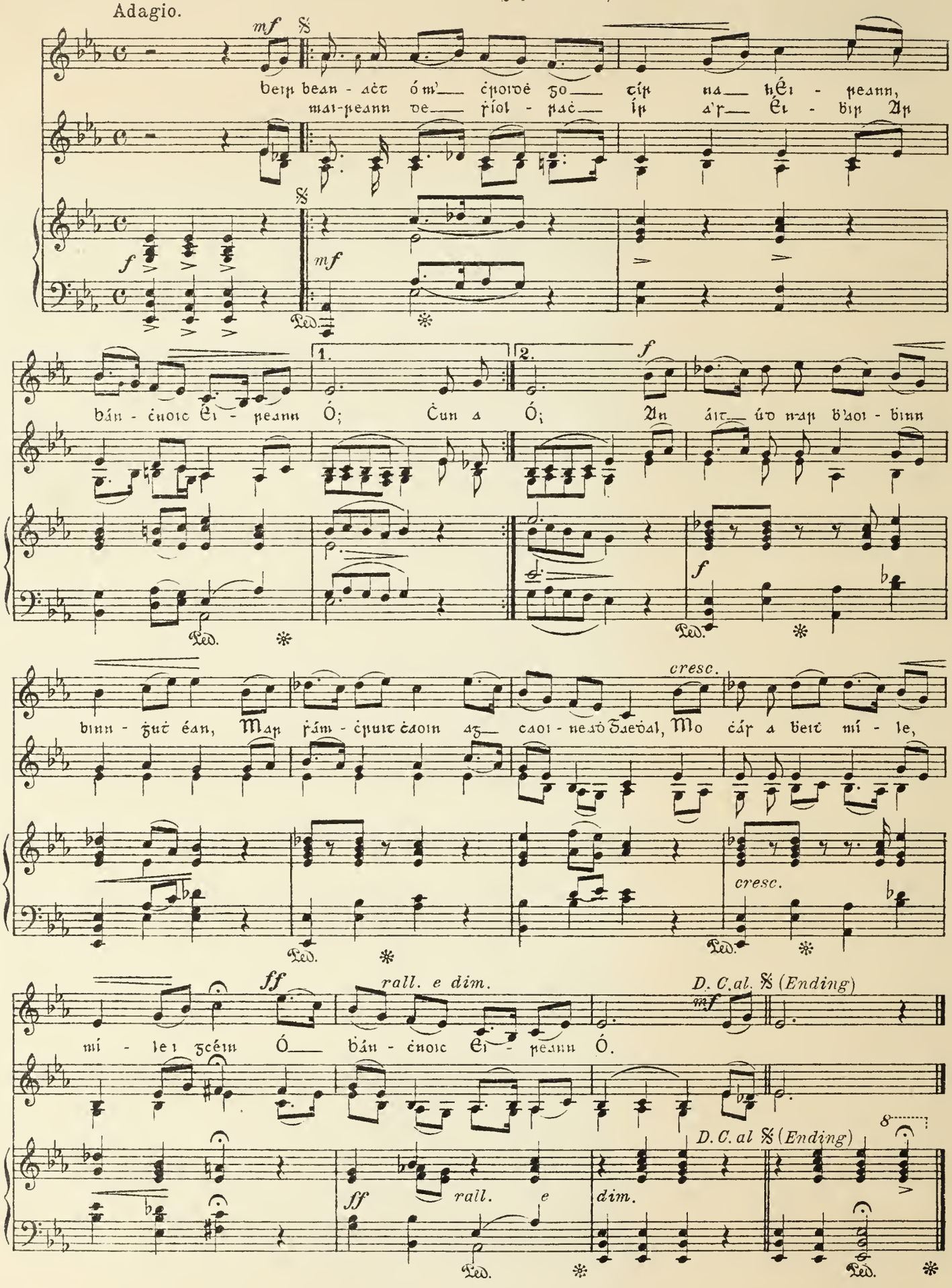
For Irish song see "Síó-Ċeól" p. 34. For Anglo-Irish song see "Songs of the Gael" IV. 160.

AISLING AIRT MIC CUBTAIG. Fonn: "An Cailín Ruaḋ."



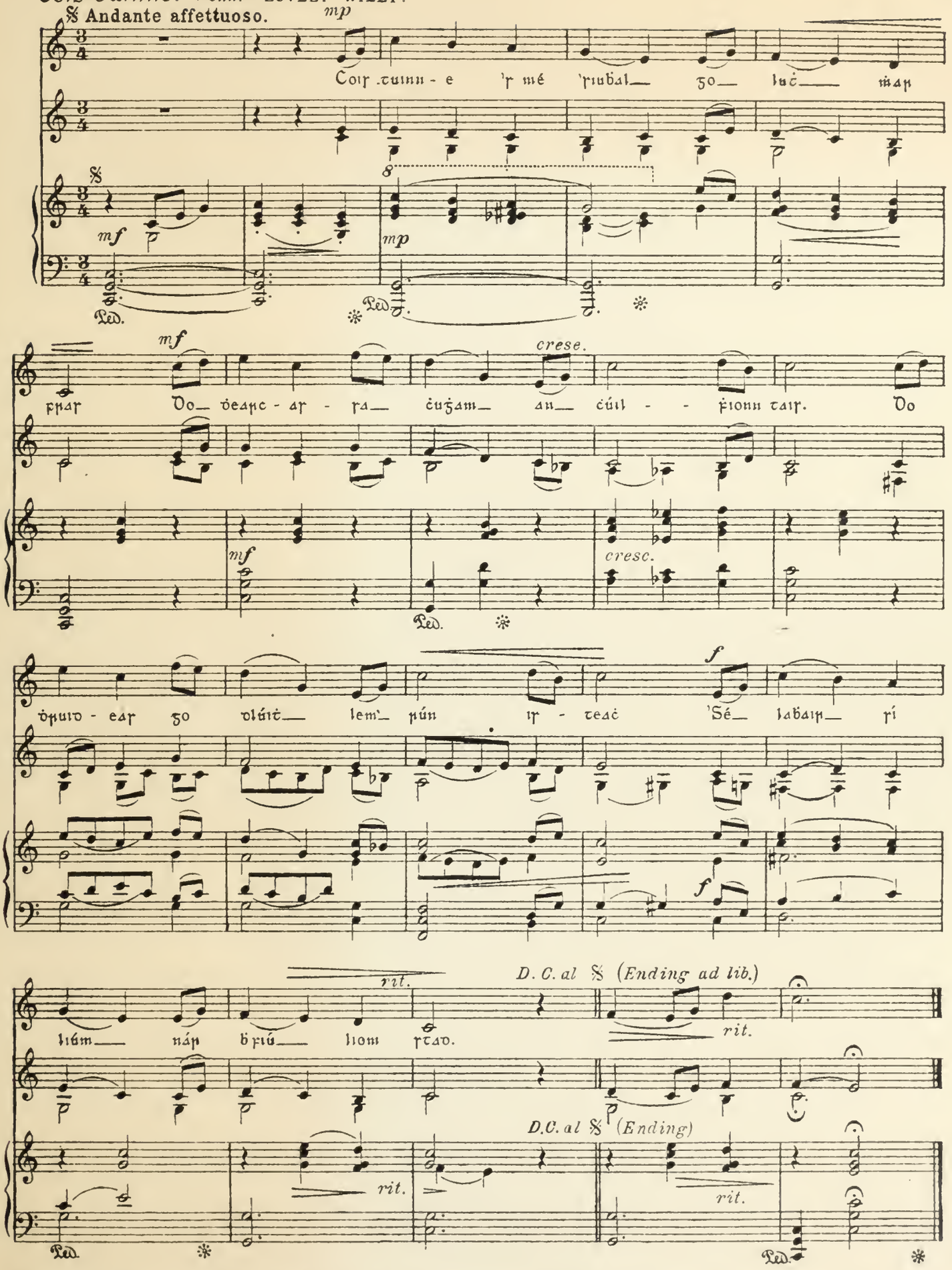
For Irish song see "Síḋ-Ċeól" p.36. For Anglo-Irish song see "Songs of the Gael" IV. 44.

11 BÁN CHOIC ÉIREANN Ó. Fonn: "Uladán Dub Ó." (Joyce version).



For Irish song see "Siúd-Ceól" p.38. For Anglo-Irish song see "Songs of the Gael" IV. 276.

Cois tuinne. Fonn: "LOVELY WILLY."



For Irish song see "Síó-Ċeól" p.42. Also "Céol ár Sinsear" p.82. For Anglo-Irish song see "Songs of the Gael" 1.21.

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